

## Random Impressions Of Current Exhibitions

**Selections From Modern School of American Land-  
scape Chosen for Home Decoration;  
Several School Exhibitions**

Paintings and sculpture on exhibition at the Ehrlich Gallery until June 5 emphasize the modern note in art. According to the announcement from the gallery, the selection was made with a view to accenting the decorative for the home.

"Of all modern paintings there are none so beautiful as those of the French school," said Mrs. L. W. Serrell.

Clio Bracken, Cecil Howard, Hant Diederich and Eugene Sheppard. The furniture was selected by Mrs. L. W. Serrell. The exhibition is scheduled to run from May 24 to June 19.

The thirty-third annual exhibition of the work of the students of the School of Fine and Applied Arts, Boston College, will be held at the

which so adaptable for the decoration of the American home as those of the American landscape school," according to the Ehrlich Gallery.

The paintings include sixteen pictures, two each of the following artists: Martinus Anderson, Margaret Wendell Huntington, Barcel La Farge, Louis T. Morgan, Alden Pierson, Jane Ector and Wynne.

Great Thrifts, Brooklyn," will be opened Thursday, June 3. The display will be shown Thursday, Friday and Saturday. Art School Alumni Day is Saturday, June 5.

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**THE LOUIS XIV  
ANTIQUE CO.**

The works of Lynn T. Morgan, "The Mountain Pool" and "September Woods" and of Martinus Anderson, "Variable Weather" and "Moonlight," belong distinctly to the modern school, emphasizing and manipulating color, with

and appropriate attention to line. Alden Pierson is more conservative. His paintings "Landscape" and "Moonlight" are decorative. His treatment of trees as distinct personalities is effective.

"The Pool" and "Lotus and Lilies," by Walter Tittle, are different in subject matter and execution. The former

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decorative and colorful, the latter literal and austere. Frederick Webb's pictures of the Metropolitan from different distances and angles contrast with the subjects of the other artists represented in the exhibition.

The paintings of Rancel La Farge, the son of John La Farge, are being shown in this country for the first time. "The Willows" is a pleasing nude. "The Rain" panel and "Cupid" decorative

9 EAST 55th ST.

# Antiques

UNUSUAL  
CHINTZES

panels and three pastels, Swiss scenes, and also the work of La Farge.

Margaret Wendell Huntington's work is extremely in its color treatment. Jane Peterson's belongs to the modern school, but is more conservative.

The sculpture on view is the work of Louis Keila. A portrait of his grandmother shows Mr. Keila in detailed analysis of the human face. The representation called "Charlie the Ele-

**BROCADES  
DAMASKS**

**David G. Flynn**

*Interiors*

**Five East Fifty-third Street**

ator Man" shows the extreme use of strokes and planes which Mr. Keila likes to use in sculpture, almost as if they had been made with a brush.

The same technique is used in heads of Alexander Bueck and Dan Smith, with more flesh, roustain, the "Bather" and "Remorse" are the only figures in the exhibit of Mr. Keila's work. Other pieces are portraits of Dr. Colin Luke Bueck, Richarda Berralli,

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Miss Elizabeth H. Kunz and Elizabeth Munn.

The sixty-first annual reception of the Night School of Art, with an exhibition of the work of the school, was held at Cooper Union Thursday evening. This exhibition and that of the Woman's Art School of Cooper Union were on view Thursday and Friday.

The Yonkers Art Association opened its fifth annual exhibition last week in the Library Hall, Yonkers. A number of New York City artists were invited to contribute to the exhibition and the work of a number of the members of the National Academy of Design is on view along with the work

of local artists. The exhibition will close June 2.

Sculpture and early Italian furniture are on view at the Tanagra studio, 23 West Fifty-fourth Street. The sculpture works whose work is shown are Sherry E. Fry, Abastenia St. Leger Eberle, Bessie Potter Vonnob, Anna W. Hyatt,

The perfection of Edmond Clement when that French tenor was in his high estate. The same was true of Mr. O'More's interpretation of "Le Rêve" of "Mignon" and "O'Posing" from "Werther." The young man so revealed an evident talent for the singing of Irish ballads. However, it is to be hoped that the young man, Mr. O'More will not lay undue stress upon this particular aspect of his art. It would be a pity for a singer of his caliber to be limited to one type of song.

The originator of "La Belle Hélène" who died recently in Bordeaux

banjo song.....Quinter  
 Alle Tage hat kein Sonntag.....Homer  
 (Clerc).....Clewing  
 Berceuse (old French) Chanson Louis XIV  
 (With lute accompaniment)  
 Mattinata.....Tosti  
 Prologue, "Pagliacci".....Leoncavallo

Overture, "Pagliacci".....Carmen  
 "Faust," "Merry Wives of Windsor,"  
 "Cavalleria Rusticana," "Hansel and  
 Gretel," "Pagliacci" and other works  
 Besides these operas those of promising  
 American composers will be included.

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The paintings of Bancel La Farge, the son of John La Farge, are being shown in this country for the first time. "The Willows" is a pleasing nude. "The Rain" panel and "Cupid" decorative

Dr. E. Shields, dean of the Sisters' College of the Catholic University, Washington, D. C., in "The Place of the Liturgy in the Education of Children." And another lecture by the Rev. Dr. Edwin J. A. Ryan, of Duaneville Seminary, on "The Vestments

At 3:30 p. m., in Cathedral Hall, demonstration of school music by children from the Annunciation and Our Lady of Lourdes schools.

At 5 p. m., vespers of the Feast of the Ascension.

**Phone 414 Plaza**

**Exhibition and Sale**  
of  
**The same treatment is used in heads**  
of Alexander, Clark and Dan Smith.

of Corpus Christi, the Blessed Virgin Mary mass, Ann Jubilo. The Common will be sung by 1273 voices, made up of 400 seminarians, 200 women of religious orders, 600 children from academies and schools, and Professor Nicholas Castaldi.

The Archbishop's Committee of Arrangements is composed of the Very Rev. Richard J. McGowan, the Very Rev. Monsignor Philip M. Murphy, Miss Elizabeth H. Kunz and Elizabeth Munn.

The sixty-first annual reception of the Night School of Art, with an exhibition of the work of the students, will be given at the home of Mrs. J. J. McGowan, 222 West 53rd Street, on Monday, May 25, at 8 o'clock.

**MARIAN POWLES**  
OF THE DEVONSHIRE LACE SHOW  
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and the Rev. Dr. Joseph N. Mahon. The lay patrons in charge of finance are John G. Agar, James Byrne, Bourke Cockran, Joseph P. Gince, William Mahane, Adrian J. Quinn and Clarence Mackay. Mrs. Nicholas Brady, Mrs. Winthrop Chapter, Mrs. John A. Moir,

Mrs. Herbert D. Robbins, Mrs. William F. Sheehan, Mrs. Cornelius Tiera and Mrs. Cabot Ward.

The Yonkers Art Association opened its fifth annual exhibition last week in the Library Hall, Yonkers. A number of New York City artists were

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 George Inness A. H. Wyant  
 R. A. Blakelock  
 J. Francis Murphy

**Music Notes**

On May 5 Janina Heifetz made his first appearance in London. The music critic of "The Daily Telegraph" recorded his impressions as follows:

Heifetz is arrived, following his records, and, he it said, he "plays exactly as he is."

invited to contribute to the exhibition and the work of a number of the members of the National Academy of Decorative Arts, and of the artists of the United States, Canada, Mexico, and other American and Foreign countries.

45 West 44th St. Between Fifth and Sixth Aves.

**REINBRANDT**

pearance here in Queens Hall yesterday afternoon. He played yet another arrangement of Vitali's Chaconne, with Mr. Kiddle at the organ, and he played Wieniawski's concerto with the "Romance," and thereafter he played.

torie and other artists of a number of generations and from a number of different musical genres and musical styles. How is one to judge of his musicianship from this kind of thing? To his everlasting glory he omitted all that awful saccharine with which most violinists endow—or

and the atonal "Romance," and indeed he played the concerto very finely. But when an opponent was vouchsafed for judging his performance save from the acrobatic standpoint, just as at first, years ago, we had to judge Kubelick. Masein Elman that French tenor was in his high estate. The same was true of Mr. O'More's interpretation of "Le Reve" and "Lied d'Ossian" from the "Weather," and the young man also revealed an evident talent for the singing of Irish ballads. However, it is

and a whole host of other theatrical youngsters. The acrobatics of Helletz are of the kind as that of the others, but perhaps of a higher degree: a lovely tone that never loses a scintilla even in the most rapid passage work. In fact, he played never a

"fulse note" during the afternoon—an abundant technique and a most masterly assurance are all there, but the phrasing of Schenck's "Ave Maria" was so broken that we feel we must hold the pen until Heffetz plays music that shall prove his musicianship. The

notes on his program almost give ground for the surmise that here again we have a case of "vox (or technique) et praeterea nihil," it is fair to say that there was a very large audience (not at all entirely of Londoners) and that

The final recital of Eugene Ysaye and Mischa Elman will take place at the 1st Regiment Armory, Newark, June 16.

Alberto Salvi, harpist, will appear at

Recital Hall, Newark, next Tuesday evening.

Colin O'More, the American tenor, now appearing in "Elegiacs" who gave his first recital in New York at Aeolian Hall Tuesday afternoon, will leave the

light opera stage next season to make a concert tour of the United States. Mr. O'More is in every respect an accomplished artist. His singing of French songs at his recent recalled

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